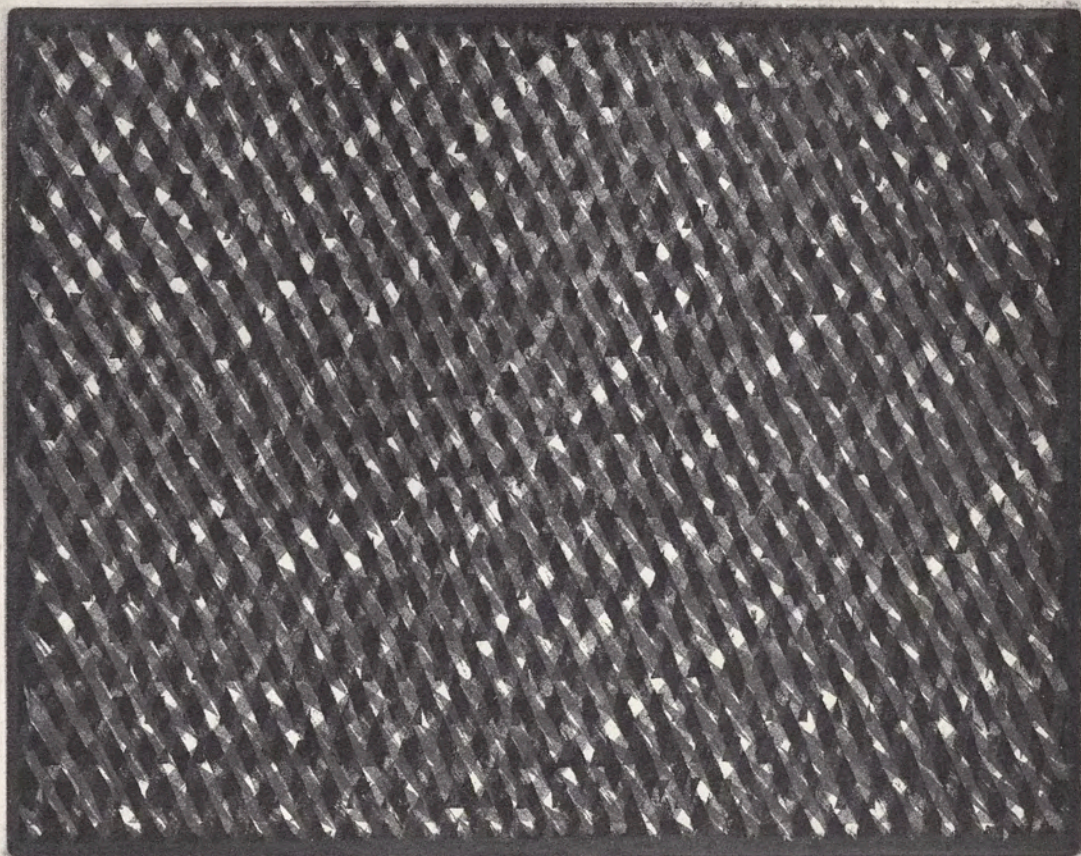


PIERO DORAZIO -

THE LIBRARY OF
THE CLEVELAND MUSEUM OF ART

The Work of Piero Dorazio



DORRIS, 1964.

The Work of Piero Dorazio

***Catalogue of an Exhibition
sponsored by
The Print Club of Cleveland and
The Cleveland Museum of Art
Incorporating a check list of prints
September 14-November 7, 1965
The Cleveland Museum of Art***

The catalogue has been prepared by Leona E. Prasse and Louise S. Richards, Associate Curators of Prints and Drawings, who gratefully acknowledge the artist's assistance in making available works from his studio, in facilitating the loan of the oil paintings, and, equally important, for supplying information for the catalogue entries and the final checking of lists. We wish to thank the artist's New York and Rome representatives, Marlborough-Gerson Gallery, Inc., and Marlborough Galleria d'Arte, for their helpfulness and many courtesies. Our special thanks go to Edward B. Henning, Curator of Contemporary Art, for his assistance, particularly with the oil painting section of the exhibition; to Merald E. Wrolstad, Editor of Museum Publications, for the design of the catalogue; to William E. Ward, Museum Designer, for installation of the exhibition; to Helen F. Nice and Alice L. Wright for typing the manuscript; and to Karen A. Petersen for technical assistance.

Once more our grateful thanks are due to the Trustees and members of The Print Club of Cleveland for underwriting the catalogue for this exhibition, which is held in conjunction with the Print Club's forty-second presentation print to its membership, and for the Print Club's further generosity in purchasing from the exhibition six prints and one drawing as gifts to the Museum.

Edition: 2000

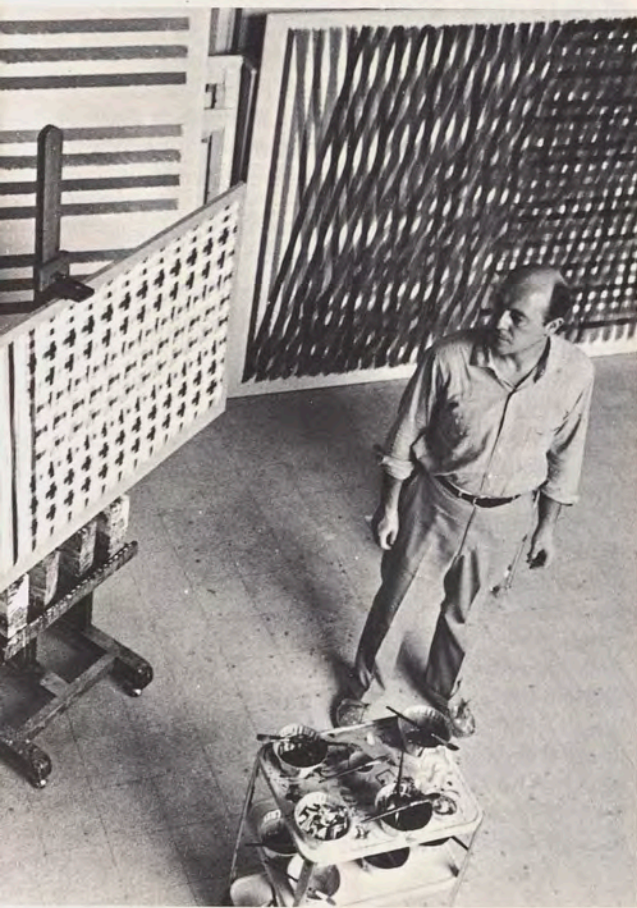
Cover: *La Ribambelle des Gobelins* (catalogue number 115)

Reproduction, courtesy of Marlborough Galleria d'Arte, Rome

Frontispiece: *jnd* (catalogue number 47)

The Art of Piero Dorazio

Edward B. Henning



On the level of simple observation, Dorazio's mature paintings and prints are physical forms made up of varying series of straight lines organized in specific ways. Variations in direction, width, color, thickness of pigment, intensity of hue, and the number of successive layers all contribute to the complexity and character of the final work. But such information provides no clue to the import and quality of the works. As with all true artists, Dorazio is involved not with structure alone but with nuance. Subtle variations and modulations of basic patterns create a spare and refined "feast for the eye." Dorazio does not indulge visual gluttony. His art does not provide the robust banquet of a Pollock or a De Kooning. Neither, obviously, does it appeal to effete tastes. He makes no concessions to demands for ever-new thrills and shocks. To an inert eye, his work offers little. To one practiced and patient, it offers much.

The evolution of Dorazio's style seems—as all evolutions do in retrospect—inevitable. It is remarkably consistent, without sudden leaps or abrupt turns. Recent canvases and prints with broad bands of color seem to culminate a development which began in the early 1950's but had its germinal sources in compositions done in the 1940's. The earlier works appear to be related to the "concrete" abstractions of such painters as Malevitch, the artists of the "Neo-Plastic" group, and Magnelli. In a number of paintings of 1954 the severity of the earlier canvases was relaxed and more freely curving shapes appear. About the same time his paintings began to take on a now-familiar "all-over" character. Dorazio has acknowledged a debt to postwar American painting, that of Jackson Pollock in particular. Nevertheless—and in spite of some paintings with drips—his work retains much of the character of the stricter geometrical style. For example, the drips in *94 Vittorie Assolute*, painted in 1954, are clean, regular, vertical, and by no means suggest a spontaneous or frenzied creative act. They suggest instead the artist's ability to control even the normally accidental effects of his art.

With greater wisdom than some other European artists, Dorazio took from the Americans only what he could use while continuing his own unique development. Following artists like Pollock and Tobey, for example, he accepted the "all-over" character for paintings and prints. The notion of the total work as a single unified image composed of rigorously articulated components, in contradistinction to that of separate and distinct images (or centers of interest) related compositionally or iconographically, however, is his own.

He also accepted (not necessarily from the Americans, although they emphasized it) an idea which is sometimes expressed as "finding the painting." This means simply that the artist allows his method to create leads which determine the character that the work will take, rather than beginning with an idea of what the work should be like and then proceeding to its realization. Such a method might be described as operational rather than conceptual: the means are chosen but the final form of the work is, in a sense, found. However, Dorazio has never practiced the "free-wheeling" methods of many of the Abstract Expressionists, a characteristic that too easily slips into bravura or even brashness. His works consistently reveal that an orderly process has determined their character. For example, a painting typical of the late fifties and early sixties, *The Crab's Step* (Fig. XIX), is composed of several series of regularly repeated blue lines of different shades criss-crossing in successive layers over what appears to be thinly painted light, warm ground tone. The resulting image consists of a dense web of lines which implies space, not clearly defined as traditional perspective would do it, but ambiguous (yet distinct) space. Within the suggested depths, areas of light (small patches of the warm ground tone not covered by the overlapping lines) seem to flicker, creating a scintillating, jewel-like appearance.

The lines are applied freehand, and the slight irregularities, rare breaks in continuity, and inconsistencies in pattern add a personal and

lively quality to what might otherwise suggest a mechanically produced art. Obviously, however, no machine could be programmed to make the choices made by the artist, nor to create the singular nuances of form.

But what fully differentiates Dorazio from the Abstract Expressionists is that—as one might expect of a Roman—he is in important respects classical, while the Americans are generally romantic in spirit. The evidence of his classicism includes economy and purity of means, precision of drawing, and an orderly and regular disposition of the lines which are the "building block" of his composition. Such physical characteristics, however, provide insight to a procedure and imply an attitude which is strikingly in keeping with the spirit that has traditionally been called "classical." Pollock, romantically, hurled himself beyond traditional methods and forms, forcing himself to try to invent at each step solutions to the problems he opened up. Dorazio obviously begins with a clear idea, not necessarily of where he is going, but certainly of how he is going.

Belief in an *a priori*, Ideal order is unpopular, if not untenable, in the twentieth century. It does not necessarily follow, however, that the only alternative is to accept the notion of the rule of pure chance in the world. Dorazio's art presents a clear image of structure resulting from disciplined procedure which in turn is based on an idea of orderly relations. This, I submit, is a classical view. Yet, the connection with Italian Futurism must also be considered, and this is a distinctly non-classical—even anti-classical—element. Surely Dorazio learned as much from Severini and Balla as he did from Pollock, and earlier from Malevitch and Magnelli. The vitality of thrust and counter-thrust and the rhythmical vibrations created by color and linear patterns carry the aims of Futurism well beyond the rather naive device of the "lines of force." Therefore, it is obviously not static neo-classicism, but a true classic spirit—

which resolves, without destroying, the tensions between subjective, emotional experience, and intellectual order—that infuses the art of Dorazio. It is an art of order which culminates yet preserves the relativity of parts, of unity within the complex of relations. It is a classical view relevant to the modern world, for it eschews philosophical idealism (which has usually been associated with classicism in the past), and it implies that if values are not transcendental, universal, and absolute, they can at least be created by means of a rigorous application of intelligence, skill, and taste.

But a painting is not a philosophy. It can only awaken such notions in the mind of the perceiver if they already exist there. Fundamentally, a painting is a physically existing object in the world. It is made up of marks of paint brought together in a certain order on a flat surface. Its appearance can be described and analyzed in words that thus have actually existing “things” as referents. Art, on the other hand, is not a “thing”; it is value. It is a concept without a specific physical counterpart. One can not point to an “art” as one can point to a tree or a painting. “Things,” like paintings, exist in the physical world; values, like art, are in the minds of men. When the experience of aesthetic value is stimulated by a physical object created by a man, such as a painting, it thereby acquires status as a work of art. The question is: how far is it possible to go toward explaining the quality of a work of art by describing and analyzing its physical form? How close can we come to catching the illusive experience of value in a net of reason? Can we explain precisely why a painting such as *The Crab’s Step* or *Collier* (Fig. XX), is a work of art? I think not. Words serve us well to refer to the physical appearance of a painting, but they are of dubious value when they are used to refer to its import and aesthetic quality. At that point they begin to refer to things which have no physical existence in the world and, therefore, are not verifiable.

On the level of simple sensory perception, for example, the painting *Collier* is made up of a grid of thinly painted white lines on a wheat-colored surface (the unprimed canvas). The composition seems fairly simple: a criss-cross pattern of diagonal lines extends across the canvas intersected regularly by vertical lines and on the right-hand two thirds of the surface, by horizontal lines. The diamond-shaped interstices between the lines form a series of gently curving horizontal bands. These are quite apparent on the left side but appear to be stabilized by the horizontal lines on the right side. As our eyes penetrate beyond these lines to the diamond-shaped pattern, however, it becomes clear that they continue their undulating rhythm right across the canvas. The dimensions of these shapes vary, but in a regular way, from smaller to larger or the reverse. The diamond shapes which are divided by the vertical lines create another theme, as do those sliced through by the horizontal lines. Perceptible after careful observation are certain variations and modulations of the main patterns. For example, a broad band on the left-hand side beginning where the horizontal lines end is created by such variation. Within this area, the vertical lines seem to slip sideways as they descend, bisecting first the diamond shapes of every other row and the points where they meet in the adjacent rows; and then moving to one side until finally their position in the alternating rows is reversed.

All lines have been painted in continuous, free strokes, resulting in slight variations of width, direction, intensity, thickness, and an occasional irregular edge. Where lines cross one another the paint is denser and therefore seems whiter than other sections of the lines. The absence of horizontal lines in the left-hand section results in edges at the top and bottom that are relatively open: one’s eye seems to enter the compositional structure easily through the open ends of the “X” motif, rather than being closed out by a continuous line at the outer edge.

What is written above makes dull reading, but it is true and verifiable by observation. It illustrates at least part of the basic visual information that is essential to all other deductions and responses relative to the painting. It is bare bones to be filled out with the flesh and life of subjective experiences. Such observations are based on sensory experiences of a physical form in space and time. The affective human experiences stimulated by this presence are not so easily described and verified. They also refer to the painting, but the painting as experienced through the emotions and intellect—which depend partly on the background of experience, memories, imagination, and nervous system—of the perceiver.

For example, the impression of an undulating movement on the left side of *Collier* (where, of course, nothing is actually moving at all) is a suggestion based on the association of repeated gentle curves with ocean swells or other natural phenomena that are unconsciously stored in our memories. The same left-hand area seems also to suggest expansion and contraction—which is to say, it appears capable of such movements, an effect produced by the associations of the “scissors-gate” pattern on the left side against the more stable right side enclosed in a cage of vertical and horizontal bars.

The character of the image of *Collier* appears to be one of delicacy (the close values, thinly painted lines, and subtle tones) combined with tensile strength (the long, surely drawn bars). It suggests the paradox of fluidity created by means of rigid components in specific combinations. The slight variations in opacity and intensity of the whites create an impression of gently flickering, silvery tones over the surface. Such subtle effects are not readily apparent. The perceiver must devote time and his full attention to the work of art if these results are to be fully recognized. It is an image in which subtleties are part of the more obvious relationships of the major structural elements. The nuances evidence the hand of the artist,

and the ordered structure reflects his controlling intelligence.

But how can such observations be added up to total that quality called art? Again, words fail. Nothing written above really clarifies the status of *Collier* as art. But if words are useless, the work is there, and it “speaks” with quiet authority for itself.

During 1963 Dorazio began to widen the lines and simplify the structure of his paintings. *Presente e Passato*, a large canvas painted in that year, is composed of four groupings of more intensely colored, irregular vertical strips which cross over one another, creating some elongated, rough-edged, spear-shaped bands. They are marshaled across the canvas horizontally and suggest rhythmic movements in and out of space caused by color relations and the overlapping bands. It is a painting that is almost unique among Dorazio’s works, an experiment with certain kinds of relationships that he has so far not carried further but which promises much.

In 1964 the lines became broader and returned to greater regularity and a criss-cross pattern. Until the present, this tendency has continued, resulting in canvases such as *Pop Hop-Scotch*, *La Ribambelle des Gobelins* (Cover), *Permeabilita*, *Bellosguardo*, and *Even Bands* (Fig. XXI). As in *Collier*, the artist’s precise working method is clearly “visible,” unobscured by the dense texture of lines typical of the earlier paintings. *Even Bands*, for example, is made up of several series of overlapping ribbons of light, clear colors. Some of these are evenly and regularly spaced, others are irregular. The repeated vertical and several different oblique series are crossed by orange bands fanning out from the upper left edge. The ribbons of color are thinly painted with rough, irregular edges and chiseled ends. Where they cross over one another they create modulated and veiled tones of great delicacy. The intricate lattice of colored bands suggesting light rather than pigment produces an illusion of space and of rapid interweaving and counteracting movements. It also creates a shimmering, vibrating surface.

In a sense these paintings realize a fusion of certain basic ideals of Impressionism (producing the illusion of light by means of juxtaposed areas of color), Neo-Impressionism (creating an integrated, carefully composed structure), and Futurism (suggesting rapid movements and tensions of form). All three movements originally had some things in common; Dorazio has reduced these to thin essence, fused them, and realized them in an abstract form. Above all, however, these works of Dorazio's suggest a joyful, zestful spirit, a life-embracing attitude that comes at a moment when much art seems to deny its values.

With these canvases Dorazio takes his place along with Morris Louis and Mark Rothko as an artist who has fully developed both the sensuous and the poetic possibilities of color. Each of these painters applies color in thin stains suggesting veils or shafts of colored light rather than pigment. The contrast between Dorazio's working methods and those of many American artists, however, seems even more obvious in these paintings than in his earlier works. He was apparently led to discoveries of form, optical effects, and even poetic connotations (which could hardly have been pre-conceived) by following a regular, systematic procedure. The Abstract Expressionists surprised themselves and then worked toward an order; Dorazio begins with the idea of a system and surprises himself with what it reveals.

When Dorazio uses a medium he makes it his own. His prints, for example, demonstrate a real love of the material and respect for the techniques involved. Each print, like each of his paintings, is a loving production displaying infinite patience and concern for nuance.

His over-all aims and style in making paintings and prints, however, are similar. The color prints could normally be conceived equally well as paintings and the paintings as prints. Thus, although this introduction refers to certain key paintings, prints from the same period and in the same style could have been analyzed in the same way and the same conclusions would have been reached.

A group of recent black and white prints brilliantly demonstrates Dorazio's abilities in this medium. A number of different compositions include in each two separate, yet related, forms—one more severe and rectangular and the other irregular but generally circular—made up of a complex structure of thin, black lines which overlap and interweave to suggest shallow space. They are designed in such a way that the white paper between these two forms acquires an interest in itself. It is thus more than just a background for the two darker shapes. It functions as part of the surface design; it is related to each of the darker areas (and thus relates them to one another); and, because of the open edges in the network of lines, it merges with each of these forms and becomes part of the space which they define. Taken all together, these elements and characteristics contribute to compositions remarkable for their unity and the visual tensions which they contain.

One series of consecutive states of a single dry-point, *Urania* (Fig. XII), reveals the artist's method of reworking each composition, developing it with care and patience. Once again, clarity, precision, order, and unity clearly imply a classical style.

Dorazio's art says much more for itself than words can say. Words can help clarify what such works are not about and what they do not contain. They can describe certain "facts" about the physical forms of the paintings, prints, and drawings, and they can suggest plausible, psychological referents for those forms. Words can reveal many things that are true about them, but they can never tell the whole story nor even the important part of the story. Only the works themselves can do that. Yet, the basis from which it becomes possible to "read" these works of art and apprehend their quality is made up precisely of such prosaic "facts" plus much experience of art. That is why it is never enough—as one often wishes it were—to simply remark that such works as these are truly art and to leave them to say all the rest for themselves.

Chronology

- 1927 Born in Rome, June 29.
- 1941–45 Began drawing and painting while completing classical studies; started architectural courses at University of Rome.
- 1946 First exhibitions in postwar Rome with other young painters (Perilli, Vespignani, and others) as Gruppo Arte Sociale. Became acquainted with a milieu of older artists divided between Social Realism and the discovery of the modern international tradition, still little-known in Italy. Met Severini and Prampolini, and became interested in the early works of Futurism. Followed lectures on Cézanne, Impressionism, and medieval art by Lionello Venturi. Painted first abstract compositions.
- 1947–48 Took part in the drafting of the formalist manifesto, *FORMA 1*, against the political limitations of Social Realism and the local tradition since 1920. Traveled to Paris and Prague. Awarded a scholarship by the French government and lived in Paris for one year. Traveled to Belgium and Holland. Back in Rome worked with Prampolini and Jarema to organize the avant-garde Art Club exhibitions.
- 1949 Traveled to Austria and Munich. Wrote articles on modern art for two Roman papers. Painted a series of paintings with geometric shapes.
- 1950–51 In Rome and Florence organized cooperative gallery, Age d'or, for international avant-garde exhibitions and publications. Edited *FORMA 2—Homage to W. Kandinsky*, organized the Second National Exhibition of Abstract Art with Age d'or and Art Club in Rome. Edited a special issue, "Italie," of the magazine, *Aujourd'hui*. Took part in the Milan Triennale with a large "collective" mural executed with Guerrini and Perilli. Awarded first prize for drawing in competition sponsored by the Ministry of Education. Left the architectural school.
- Painted a series of white paintings and experiments going beyond painterly techniques, with three-dimensional surfaces where points and lines in relief become related to their own shadows according to different lights.
- 1952 Promoted the international foundation, Origine, with Burri, Matta, Prampolini, Perilli, Colla, and edited the magazine, *Arti Visive*. Designed sets for avant-garde production of *Aucassin et Nicolette* by Castelnuovo Tedesco for the Maggio Musicale in Florence. Invited to the XXVI Venice Biennale.
- 1953 Traveled to the United States to participate in the Summer International Seminar at Harvard University. Lived in New York. Married Virginia Dortch, painter-designer. First one-man exhibition of drawings and collages at the Wittenborn One-Wall Gallery, New York. Wrote articles for the Voice of America, *Art News*, *Arts Digest*.
- 1954 One-man exhibition of white reliefs and paintings ("cartographies") at the Rose Fried Gallery, New York. Returned to Italy and published a book on the international tradition of modern art, *La fantasia dell'arte nella vita moderna*. Executed a large mural relief for the Milan Triennale. Painted using intense splotches and transparent bands of color, displayed along vertical or checkered structures. Produced three-dimensional experiments in wood, plexiglass, and metal.
- 1955 Traveled to Berlin and Munich. Joined the Galerie Springer, Berlin. In Rome painted nine monochrome murals for the night club, Scheherazade. Made first print for portfolio of prints published by the Art Club. One-man exhibition in Milan, Galleria Apollinaire, and Venice, Galleria del Cavallino.

- 1956 Organized an experimental ceramic studio. Taught briefly at Positano art workshop. Contributed to the book, *The World of Abstract Art* (Wittenborn, N. Y.). Invited to the XXVIII Venice Biennale. Painted a series of paintings with groups of primary colors moving along curved lines of force.
- 1957 First one-man exhibition in Rome, Galleria La Tartaruga. Awarded a first prize by city of Alessandria and first prize by Italian Ministry of Education for painting. Made first lithographs. Exhibited a mosaic in Milan Triennale. Traveled to France, Switzerland, and Spain.
- 1958 Invited to the XXIX Venice Biennale and exhibited in Carnegie International, Pittsburgh. Painted a series of monochrome paintings where black-gray-blue prevail. The graphic structure became identified with the method of applying paint in long brush strokes, parallel, convergent, and crossing each other. Developed a type of space representation by means of a transparent weaving of overlaid color structures from which the light vibrates (color weaving).
- 1959 One-man exhibitions in Berlin, Galerie Springer, and Hannover, Galerie Seide. Traveled to Germany and France. Awarded Premio Lissone. Furthered his research in the qualities of surface and film color.
- 1960 One-man exhibition and prize at the XXX Venice Biennale. Traveled to United States, invited to lecture and contribute to a new program for the Fine Arts Department, School of Fine Arts, University of Pennsylvania.
- 1961 Lectured at University of Pennsylvania. One-man retrospective exhibition at Kunstverein, Düsseldorf. Traveled to Germany, Paris, London. Awarded prize at Second Paris Biennale, and Prix Kandinsky 1961. One-man exhibitions in Vienna, Galerie St. Stephan; in Cleveland, Howard Wise Gallery; in Antwerp, Galerie Ad Libitum. Participated in Tokyo Sixth Biennale.
- 1962 Made first drypoints, etchings, and aquatints. One-man exhibitions in Stuttgart, Galerie Muller; in Milan, Galleria dell'Ariete; in Florence, Galleria Quadrante; in Ulm, Galerie Fried; in Zurich, Galerie Suzanne Bollag. Joined Galleria Marlborough in Rome.
- 1963 Lectured at University of Pennsylvania. Traveled to south and southwest United States. One-man exhibition at Sao Paulo, Seventh Biennale. Began painting with wider color structures and simple color bands.
- 1964 Lectured at University of Pennsylvania. One-man exhibitions in Rome, Galleria Marlborough, in Schvenningen am Neckar, Kleine Galerie. Participated in XXXII Biennale, Venice, and Carnegie International, Pittsburgh. Completed the edition of *The Print Club of Cleveland Publication no. 42* for 1964, the etching and aquatint, *jnd*.
- 1965 Lectured at University of Pennsylvania. One-man exhibition in New York, Marlborough-Gerson Gallery. One-man exhibition at The Cleveland Museum of Art. Participated in the Museum of Modern Art exhibition, *The Responsive Eye*, in New York (later circulated through United States).

For a more comprehensive listing of Dorazio's participation in group exhibitions, see the catalogue of his 1965 exhibition at the Marlborough-Gerson Gallery, from which most of the above chronology was compiled.

Catalogue of the Exhibition

All works are lent by the artist unless otherwise credited. In measurements height precedes width.

PRINTS

The exhibition includes all the artist's published prints. Dimensions of serigraphs and lithographs are to limits of design, of intaglio prints to plate mark. The lithographs were printed by Roberto Bulla, and the intaglio prints by Grafica Romero, both of Rome.

1955

- 1 *Serigraph No. 1*
Serigraph in six colors.
335 x 494 mm. Edition 100, for Arte Astratta Italiana, portfolio published by the Art Club of Rome including Afro, Balla, Conte, Dorazio, Jarema, Magnelli, Moretti, Munari, Nativi, Perilli, Prampolini, Radia, Severini, and Soldati.

1957

- 2 *Serigraph No. 2*
Serigraph in twelve colors.
501 x 325 mm. Edition 75.
- 3 *Serigraph No. 3*
Serigraph in ten colors.
502 x 352 mm. Edition 75.
- 4 *Cantegril A*
Lithograph in black and gray-violet from one stone.
405 x 507 mm. Edition 35.
- 5 *Cantegril B*
Lithograph in blue and yellow-green from two stones.
420 x 507 mm. Edition 50.
- 6 *Lithograph No. 1 A*
Lithograph in black and red.
422 x 310 mm. Edition 50.
- 7 *Lithograph No. 1 B*
Lithograph in dark gray and red.
424 x 315 mm. Edition 80.
- 8 *Lithograph No. 1 C*
Lithograph in light gray and red.
425 x 315 mm. Edition 80.

- 9 *Lithograph No. 2*
Lithograph in black.
378 x 470 mm. Edition 75.
- 10 *Lithograph No. 3 A*
Lithograph in violet-black.
515 x 410 mm. Edition 25.
(Fig. I).
- 11 *Lithograph No. 3 B*
Lithograph in violet-black and yellow-green.
515 x 435 mm. Edition 50.
- 12 *Lithograph No. 4 A*
Lithograph in red and orange; one stone printed twice.
440 x 310 mm. Edition 50.
- 13 *Lithograph No. 4 B*
Lithograph in black and orange as in cat. no. 6, combined with red as in cat. no. 12.
425 x 310 mm. Edition 40.
The Cleveland Museum of Art, Mr. and Mrs. Lewis B. Williams Collection.
- 14 *Lithograph No. 5*
Lithograph in black.
302 x 421 mm. Edition 30.
- 15 *Lithograph No. 6*
Lithograph printed in black heightened with water colors.
300 x 305 mm. Edition 30.
- 16 *Lithograph No. 7*
Lithograph printed in black heightened with water colors.
425 x 255 mm. Edition 50.
The Cleveland Museum of Art, Mr. and Mrs. Charles G. Prasse Collection.
- 17 *Lithograph No. 8*
Lithograph in black.
265 x 202 mm. Edition 20.
(Fig. II).
The Cleveland Museum of Art, Mr. and Mrs. Charles G. Prasse Collection.
- 18 *Lithograph No. 9*
Lithograph printed in black heightened with water colors.
302 x 304 mm. Edition 15.

1959

- 19 *Lithograph No. 10 A-1 and Lithograph No. 10 A-2*
Paired lithographs printed in black.
215 x 205 mm.; 216 x 195 mm.
Edition 10
- 20 *Lithograph No. 10 B-1 and Lithograph No. 10 B-2*
Paired lithographs printed in lavender-brown.
215 x 195 mm.; 215 x 203 mm.
Edition 10.
- 21 *Lithograph No. 11 A*
Lithograph printed in black.
385 x 235 mm. Three proofs only.
- 22 *Lithograph No. 11 B*
Lithograph printed in red and black with blue and green streak colored by hand.
390 x 235 mm. Edition 30.
The Cleveland Museum of Art, Mr. and Mrs. Charles G. Prasse Collection.

1960

- 23 *Lithograph No. 12*
Paired lithographs, one printed in red and one in black on one sheet.
233 x 237 mm. (red); 229 x 242 mm. (black). Artist's proof. An edition of 100 was printed in red and green for an issue of the Swiss magazine, *La Lune en rodage*, which never appeared. The edition of the lithograph was lost.

1961

- 24 *Blaue Spiel*
Lithograph printed in three colors.
645 x 575 mm.
10 or 15 proofs only.
- 25 *Lithograph No. 13*
Lithograph printed in three colors.
560 x 395 mm. Edition 200.
(Fig. III).
The Cleveland Museum of Art, gift of The Print Club of Cleveland.

1962

- 26 *Corallo*
Lithograph printed in three colors.
398 x 570 mm. Edition 70.
(Fig. IV).
The Cleveland Museum of Art,
gift of Mr. and Mrs. Wilbur D.
Prescott.
- 27 *Lithograph No. 14*
Lithograph printed in three colors.
377 x 285 mm. Edition 25.
- 28 *Lithograph No. 15 A*
Lithograph printed in four colors
on green paper.
445 x 320 mm. Edition 10.
- 29 *Lithograph No. 15 B*
Lithograph printed in four colors.
470 x 325 mm. Edition 10.
- 30 *Crack*
Drypoint.
147 x 113 mm.
A few artist's proofs.
- 31 *Deux temps*
Drypoint and etching.
81 x 109 mm. Edition 40.
- 32 *Old Line*
Drypoint.
202 x 198 mm. Edition 14.
(Fig. V).
The Cleveland Museum of Art,
gift of The Print Club of Cleveland.
- 33 *Scintillation I*
Etching and aquatint.
80 x 108 mm. Edition 30.
- 34 *Scintillation II*, plate 1
Etching.
194 x 241 mm. Edition 30.
(Fig. VI).
- 35 *Scintillation II*, plate 2
Etching and aquatint.
198 x 220 mm. Edition 30.
(Fig. VII).
- 36 *Intaglio No. 1*
Etching and aquatint.
194 x 240 mm. Edition 30.
- 37 *Intaglio No. 2*
Etching.
198 x 220 mm. Edition 50.
- 38 *Intaglio No. 3*
Etching.
153 x 194 mm. Edition 30.

- 39 *Intaglio No. 4*
Etching and aquatint.
109 x 163 mm. Edition 40.
- 40 *Intaglio No. 5*
Drypoint.
118 x 59 mm. Edition 55.
- 41 *Intaglio No. 6*
Drypoint.
81 x 121 mm. Edition 55.

1963

- 42 *Blera*
Lithograph printed in four colors.
380 x 590 mm. Artist edition 30.
Edition of 200 printed Christmas,
1963, for worker's club of Italsider,
the largest steel concern in Italy.
- 43 *Inventario*
Lithograph printed in four colors.
335 x 490 mm. Edition 30.

1964

- 44 *Perla*
Lithograph printed in three colors.
480 x 650 mm. Edition 50.
- 45 *Lithograph No. 16 A*
Lithograph printed in five colors:
three reds, yellow, and orange.
560 x 415 mm. Edition 100. This
edition and that of *Lithograph*
No. 16 B were made for the exhibi-
tion, Documenta III, in Kassel
and put on sale with prints by
other artists to help defray the
expenses of the exhibition.
- 46 *Lithograph No. 16 B*
Lithograph printed in five colors:
two reds, two blues, and yellow.
565 x 415 mm. Edition 100, see
above. (Fig. VIII).
The Cleveland Museum of Art,
gift of The Print Club of Cleveland
- 47 *jnd* (Just Noticeable Difference)
Etching and aquatint printed in
three colors from three copper
plates 225 x 289 mm.
Edition 260. (Frontispiece).
The Print Club of Cleveland
Publication No. 42 for 1964.
Three separate color aquatints,

Proof A, Proof B, and Proof C,
requiring three zinc plates for
each aquatint, were made and
printed by the artist in prepara-
tion for the Print Club edition
before the plates for the final
print were made.

Proof A. Three color variations
printed for the first of the pre-
paratory aquatints for *jnd*.
227 x 289 mm.

1. Red and yellow predominating.
2. Red and blue predominating.
3. Red, yellow, and blue.

Cancelled copper plates for *jnd*.
228 x 294 mm.; 228 x 294 mm.;
229 x 294 mm.

Proofs printed from separate
copper plates for *jnd*.

1. Red.
2. Yellow-orange.
3. Red-orange.

The Cleveland Museum of Art,
gift of The Print Club of Cleveland.

1965

- 48 *Deux*
Drypoint.
263 x 155 mm. Edition 20.
(Fig. IX).
The Cleveland Museum of Art,
gift of The Print Club of Cleveland.
- 49 *F Star*
Drypoint.
126 x 296 mm. Edition 20.
- 50 *Largo*, state I
Etching.
244 x 321 mm. Edition 6.
(Fig. X).
The Cleveland Museum of Art,
gift of The Print Club of Cleveland.
- 51 *Largo*, state II
Etching and aquatint.
244 x 321 mm. Edition 20.
- 52 *Parallela*
Etching and aquatint.
243 x 323 mm. Edition 30.
(Fig. XI).
The Cleveland Museum of Art,
gift of The Print Club of Cleveland.

- 53 *TRS* (Ton rêve s'ouvre)
Drypoint.
192 x 219 mm. Edition 20.
- 54 *Urania*
Drypoint.
192 x 214 mm. Edition 30.
(Fig. XII).

DRAWINGS

1957

- 55 *Ink Drawing No. 1*
Pen and India ink with pink
and gray wash.
279 x 220 mm. (Fig. XIII).
- 56 *Ink Drawing No. 2*
Pen and India ink and gray wash.
279 x 220 mm.
- 57 *Ink Drawing No. 3*
Pen and India ink and gray wash.
279 x 220 mm.
- 58 *Ink Drawing No. 4*
Pen and India ink with pink
and gray wash.
279 x 220 mm.
- 59 *Ink Drawing No. 5*
India ink.
275 x 498 mm.

1958

- 60 *Ink Drawing No. 6*
Black and colored inks.
358 x 499 mm. (Fig. XIV).

1959

- 61 *Pastel No. 7*
540 x 760 mm.
- 62 *Pastel and Ink No. 8*
Pastel with gray ink wash.
700 x 500 mm.
- 63 *Charcoal and Ink No. 9*
Charcoal with black ink wash.
700 x 957 mm.
- 64 *Charcoal and Ink No. 10*
Charcoal with gray ink wash.
647 x 500 mm.
- 65 *Charcoal and Ink No. 11*
Charcoal with gray ink wash.
700 x 500 mm.

- 66 *Charcoal and Ink No. 12*
Charcoal with gray ink wash.
757 x 568 mm. (Fig. XV).

1960

- 67 *Charcoal Drawing No. 13*
545 x 760 mm.
- 68 *Pencil Drawing No. 14*
Conté crayon.
700 x 498 mm.
- 69 *Pencil Drawing No. 15*
Graphite pencil.
665 x 500 mm.

1962

- 70 *Pastel and Pencil No. 16*
Pastel and pencil on green paper.
475 x 658 mm.

WATER COLORS AND OIL SKETCHES

1956

- 71 *Untitled*
Tempera.
332 x 485 mm.
*Lent by Mrs. and Mrs.
Joseph Ceruti.*

1957

- 72 *Cantegril*
Tempera on gray paper.
500 x 650 mm.

1958

- 73 *Tempera No. 1*
Tempera in black and pink.
498 x 350 mm.

1962

- 74 *Water Color No. 2*
240 x 332 mm.
- 75 *Water Color No. 3*
483 x 523 mm.

1963

- 76 *Water Color No. 4*
330 x 260 mm.
Lent by Leona E. Prasse
- 77 *Oil Sketch No. 5*
Oil in rose.
385 x 560 mm.
- 78 *Oil Sketch No. 6*
Oil in pink and white
on black paper.
358 x 560 mm.
- 79 *Oil Sketch No. 7*
Oil in white on black paper.
360 x 560 mm. (Fig. XVI).
Lent by Leona E. Prasse.
- 80 *Oil Sketch No. 8*
Oil in white on black paper.
356 x 560 mm.

1964

- 81 *Water Color No. 9*
260 x 335 mm.
- 82 *Water Color No. 10*
Water color in blue and green.
252 x 330 mm.
*Lent by Mr. and Mrs.
Leonard F. Fuller, Jr.*
- 83 *Water Color No. 11*
Water color in blue.
335 x 260 mm.
- 84 *Water Color No. 12*
500 x 300 mm.
- 85 *Water Color No. 13*
Water color in blue.
260 x 335 mm.
- 86 *Tempera No. 14*
Brush and gray tempera.
502 x 705 mm.
- 87 *Tempera No. 15*
Brush and black tempera.
503 x 704 mm.
- 88 *Tempera No. 16*
Brush and gray tempera.
503 x 705 mm.

- 89 *Tempera No. 17*
Brush and black tempera.
505 x 705 mm. (Fig. XVII).
The Cleveland Museum of Art,
gift of The Print Club of Cleveland
- 90 *Tempera No. 18*
Brush and black tempera.
503 x 703 mm.
- 91 *Tempera No. 19*
Brush and black tempera.
503 x 705 mm.
- 92 *Tempera No. 20*
Brush and black tempera.
503 x 704 mm.
- 93 *Oil Sketch No. 21*
Oil in orange.
217 x 281 mm.
- 94 *Oil Sketch No. 22*
Oil in blue.
217 x 243 mm.
- 95 *Oil Sketch No. 23*
Oil in blue.
217 x 242 mm.
- 96 *Oil Sketch No. 24*
Oil in blue.
508 x 360 mm. (Fig. XVIII).
- 97 *Oil Sketch No. 25*
Oil in red.
508 x 359 mm.
- 98 *Oil Sketch No. 26*
Oil in red-orange.
508 x 766 mm.
- 99 *Oil Sketch No. 27*
Oil in red-orange.
509 x 762 mm.
- 100 *Oil Sketch No. 28*
Oil in blue.
509 x 764 mm.

OIL PAINTINGS

1954

- 101 *94 Vittorie Assolute*
40 x 40 in.

1959

- 102 *Crack Bleu*
31½ x 39½ in.

1960

- 103 *Qualités Jaunes*
76¼ x 44¼ in.

1961

- 104 *The Crab's Step*
51¼ x 63½ in. (Fig. XIX).
- 105 *Il Primo Viaggio*
77 x 45½ in.

1962

- 106 *Visita di Venere*
77¼ x 58½ in.

1963

- 107 *Collier*
32 x 39½ in. (Fig. XX).
Anonymous loan, Cleveland.
- 108 *Jeu Flamand VIII*
19½ x 26 in.
- 109 *Jeux Ecosseais V*
13 x 16½ in.
- 110 *Presente e Passato*
77½ x 73¼ in.

1964

- 111 *Bellosguardo*
70½ x 35½ in.
- 112 *My Best*
56¼ x 76½ in.
- 113 *Permeabilita*
70½ x 35½ in.

- 114 *Pop Hop-Scotch*
33¾ x 63¾ in.

- 115 *La Ribambelle des Gobelins*
66¼ x 84¼ in. (Cover).

1965

- 116 *Even Bands*
24 x 41½ in. (Fig. XXI).
- 117 *Trama Aperta II*
24 x 19½ in.
- 118 *Unitas*
18½ x 30½ in.

Figure 1
Lithograph No. 3 A
Number 10



Figure II
Lithograph No. 8
Number 17





101 / 200

B. S. A. 101/200 1961

Figure III
Lithograph No. 13
Number 25

Figure IV
Corallo
Number 26

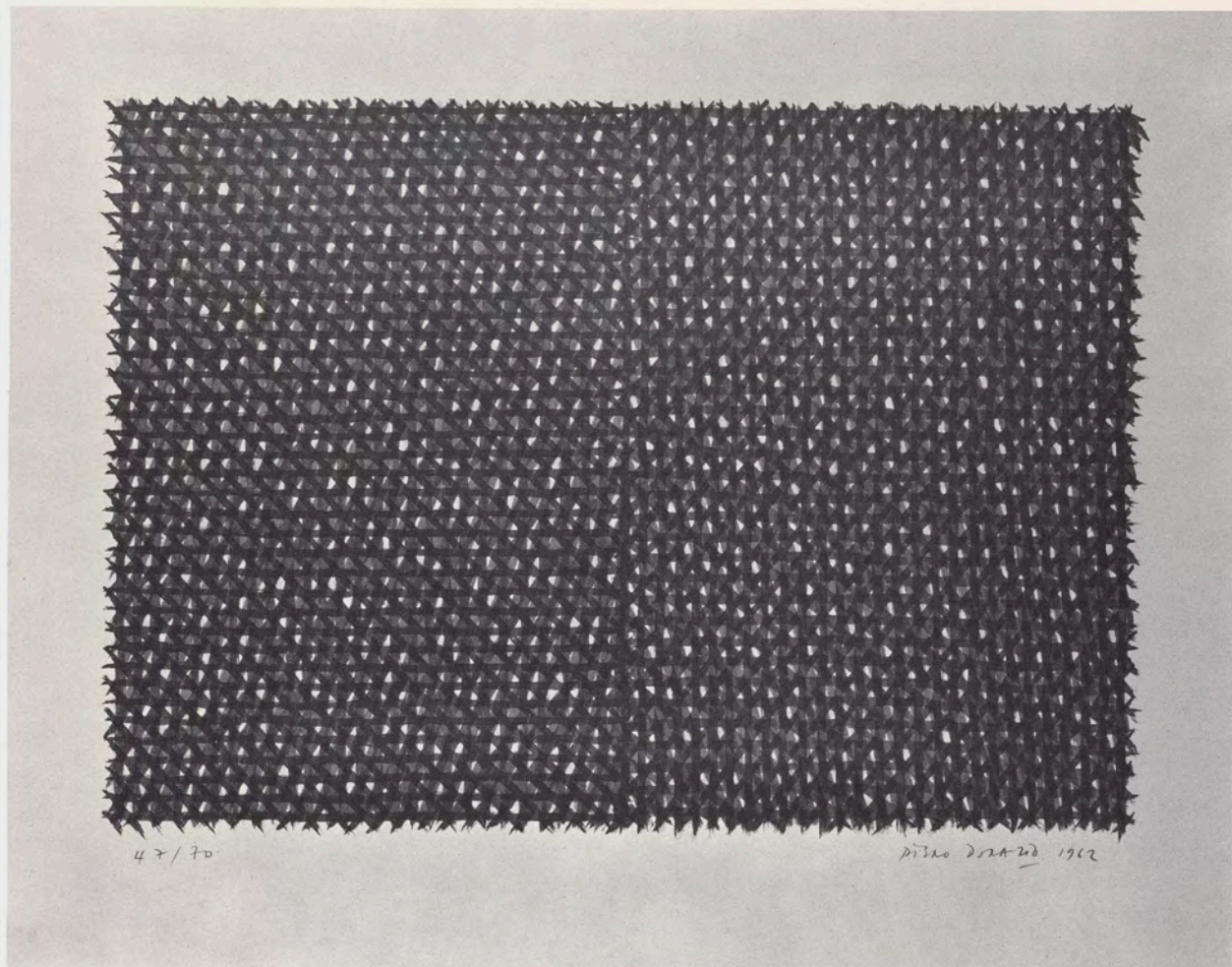
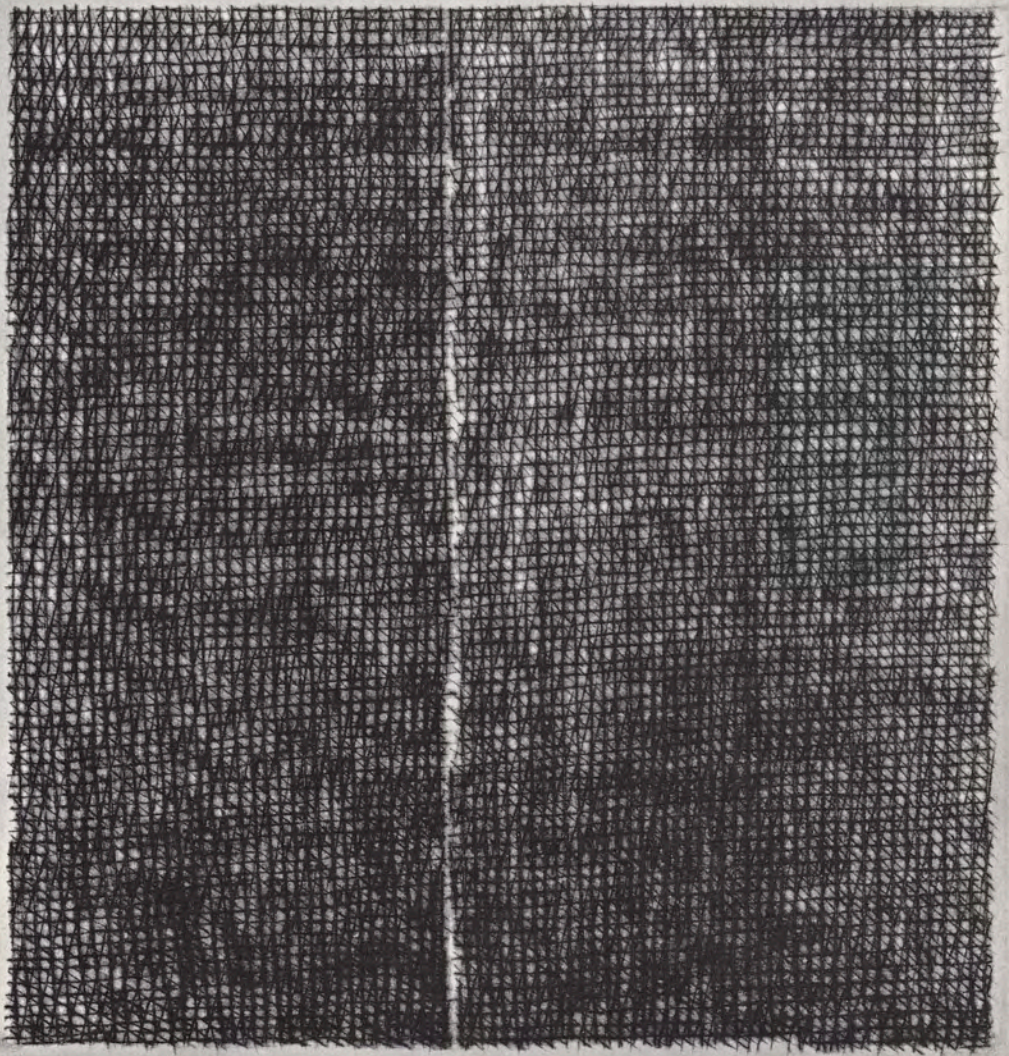


Figure V
Old Line
Number 32



5/14

Donnell, 1962

Figure VI
Scintillation II, plate 1
Number 34

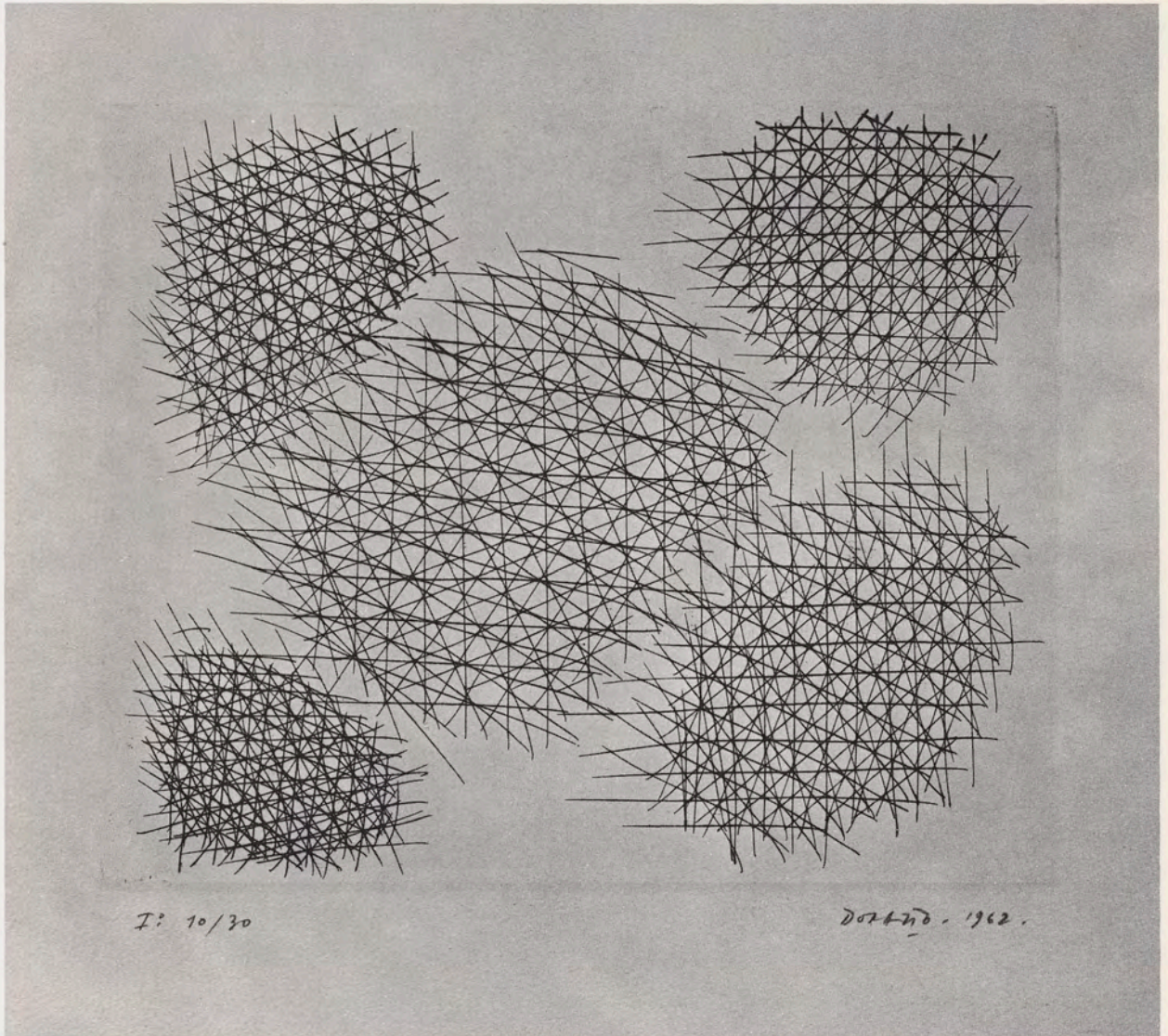
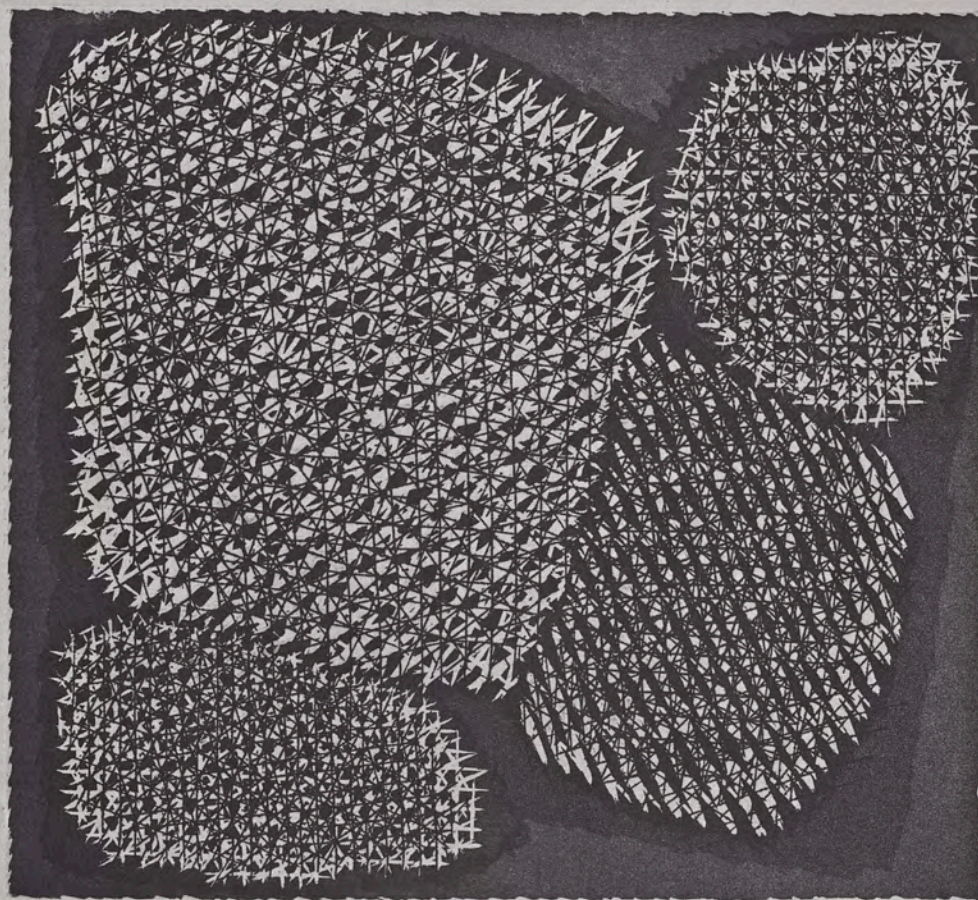


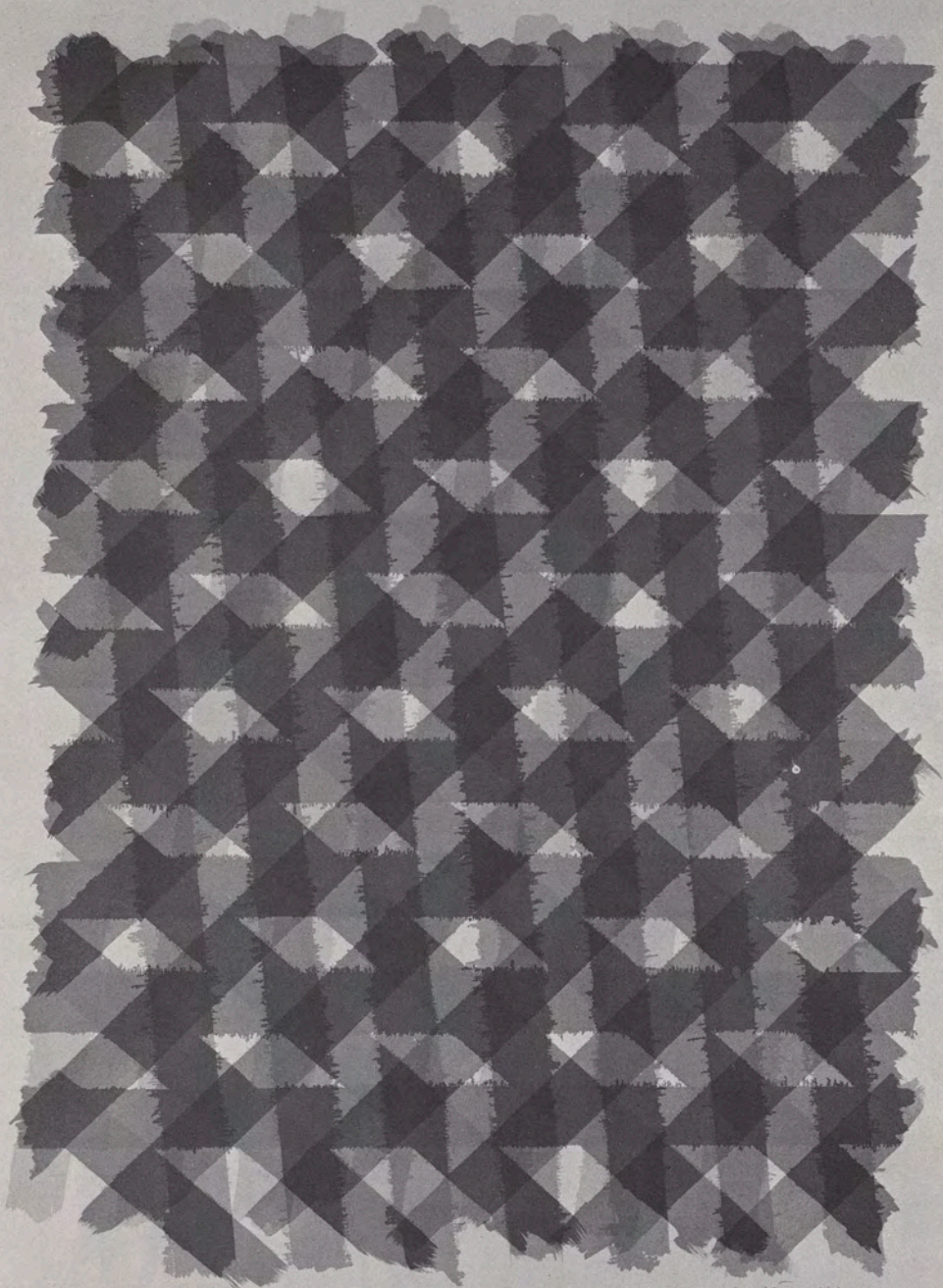
Figure VII
Scintillation II, plate 2
Number 35

Figure VIII
Lithograph No. 16 B
Number 46



30/30

Atino D. D. 1961.

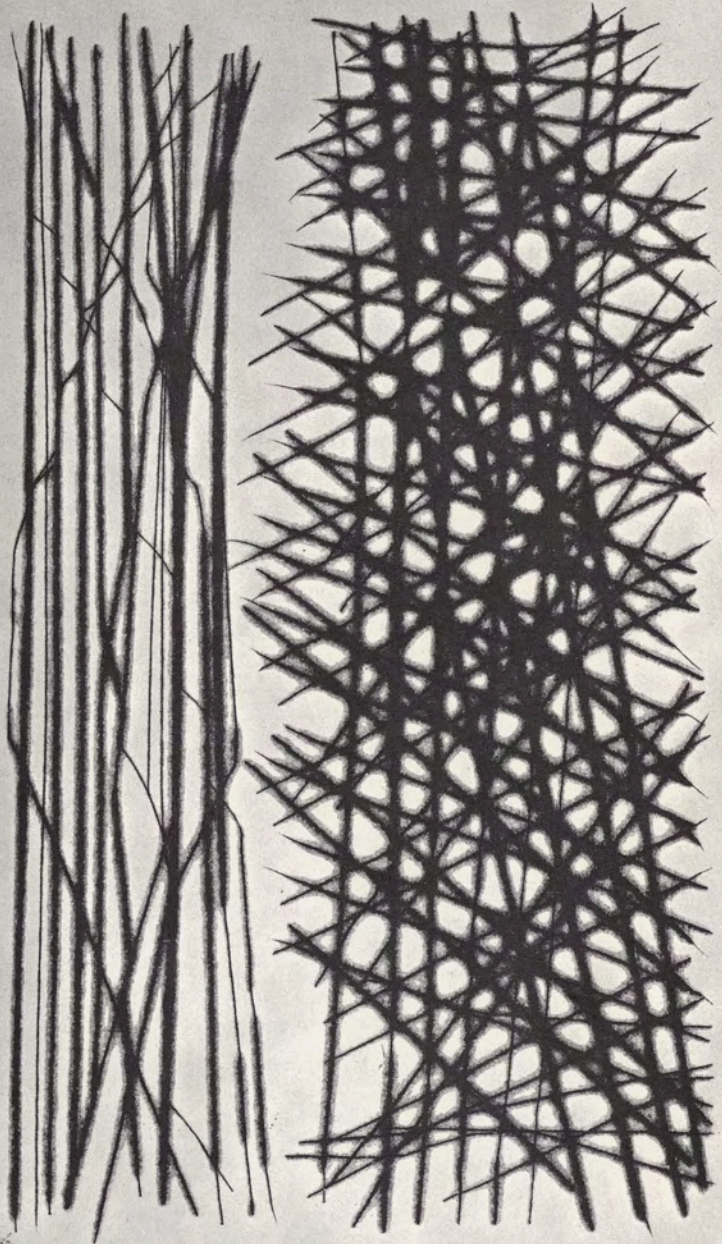


prova d'edizio

PIRELLA GÖTTSCHE LOWE 1967

original title

designer's mark



prova di stampa.

27420. 1965.

Figure IX
Deux
Number 48

Figure X
Largo, state I
Number 50

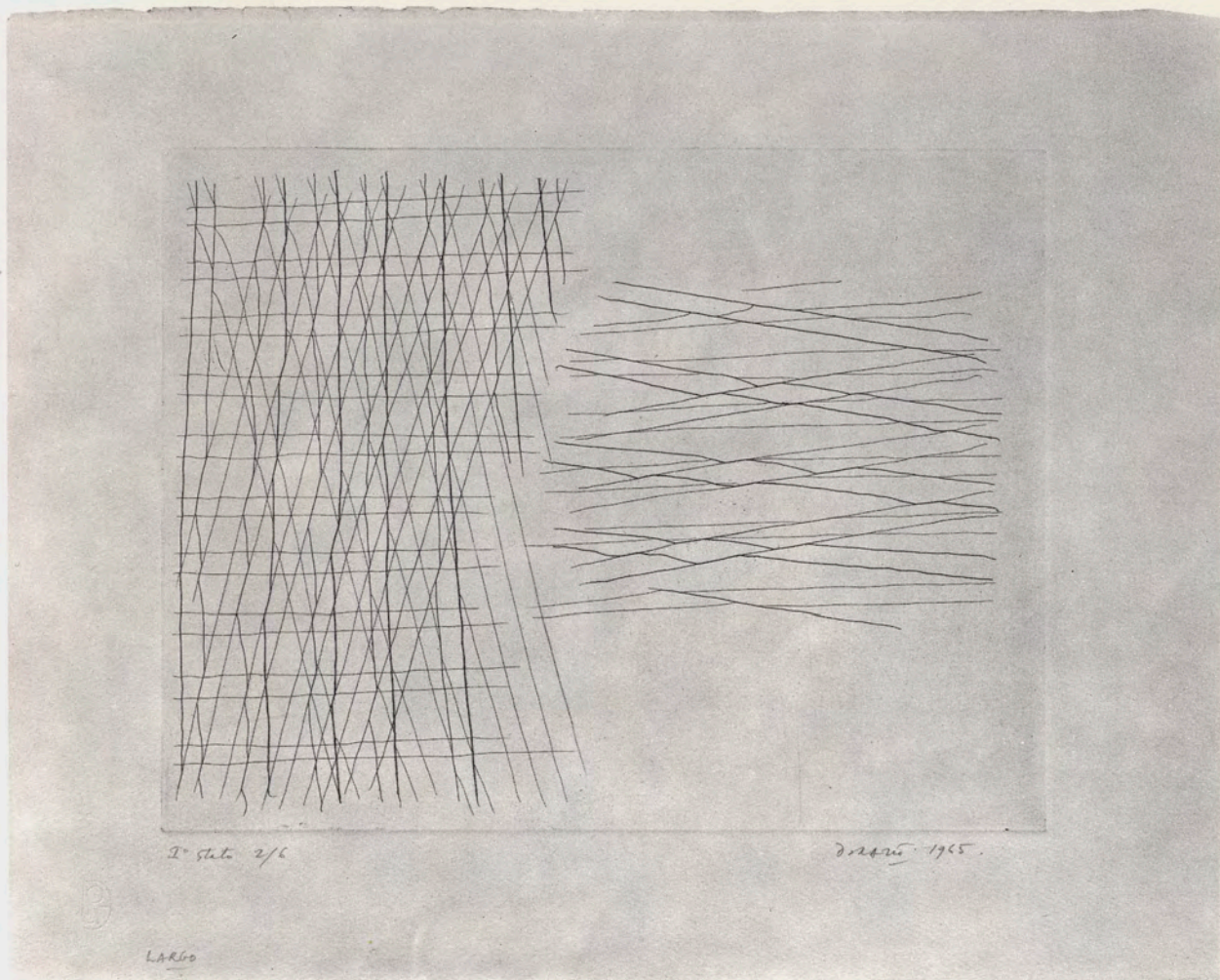
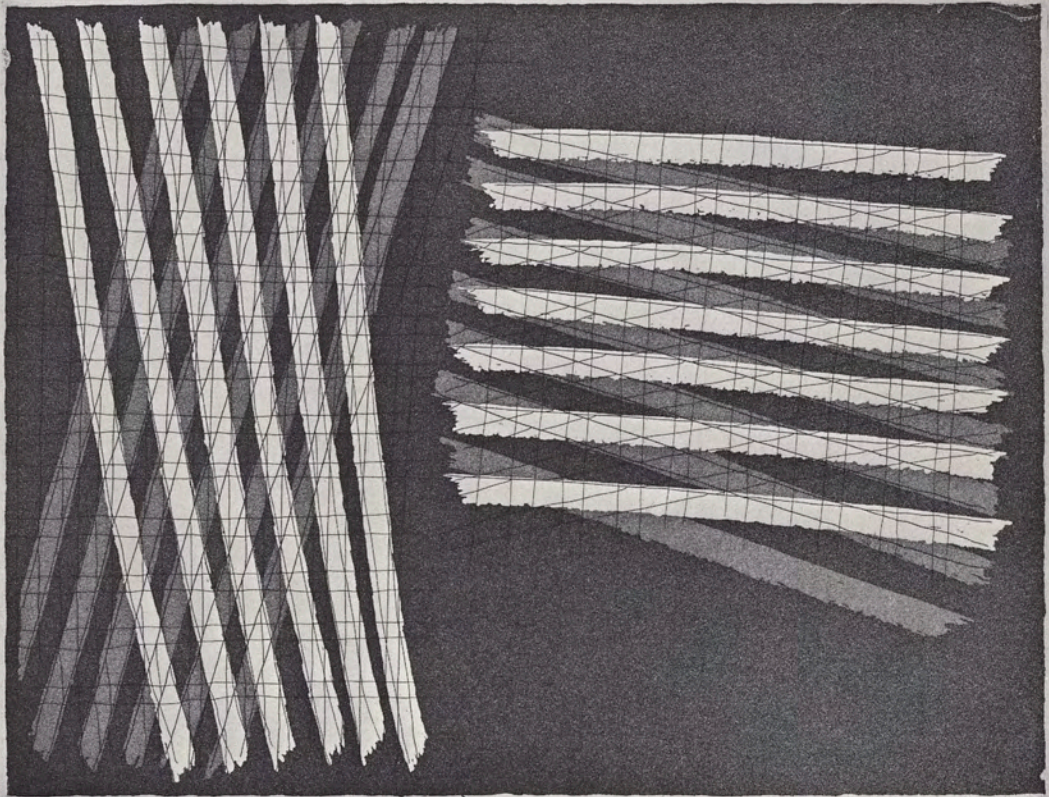


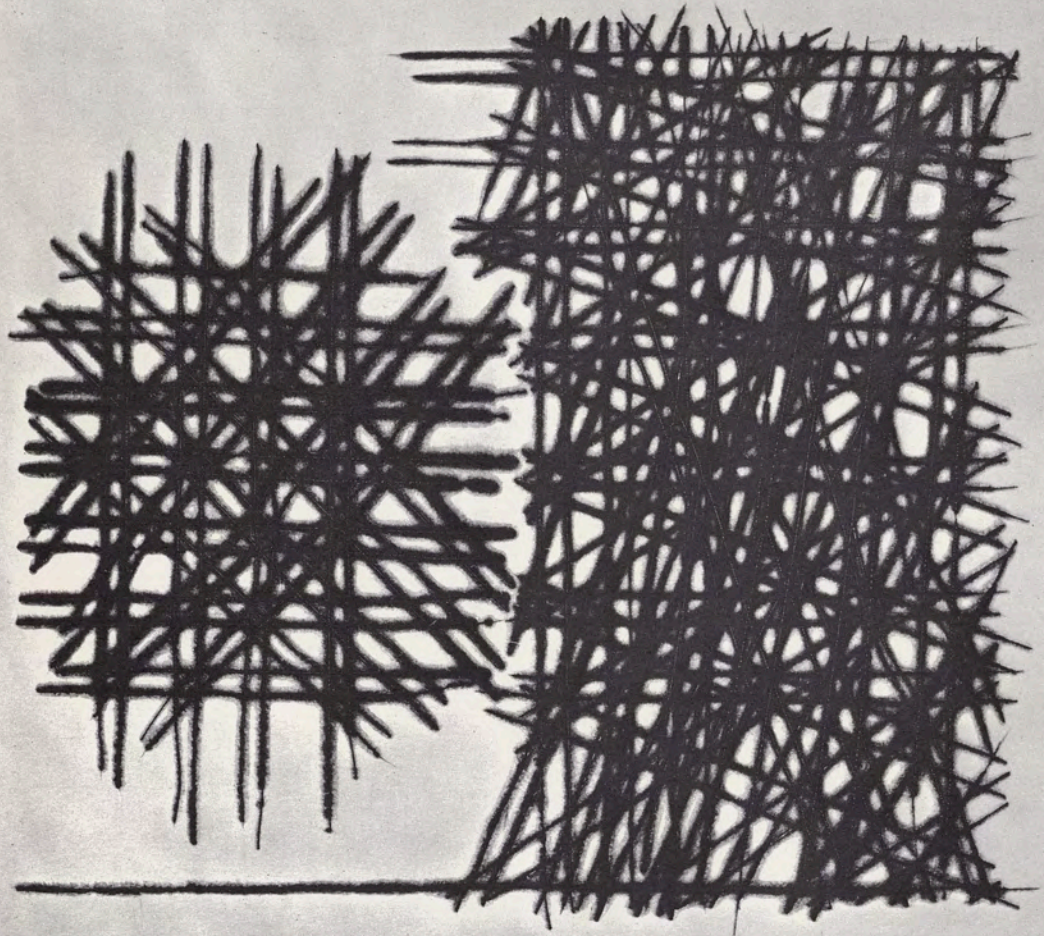
Figure XI
Parallela
Number 52



20 / XXX

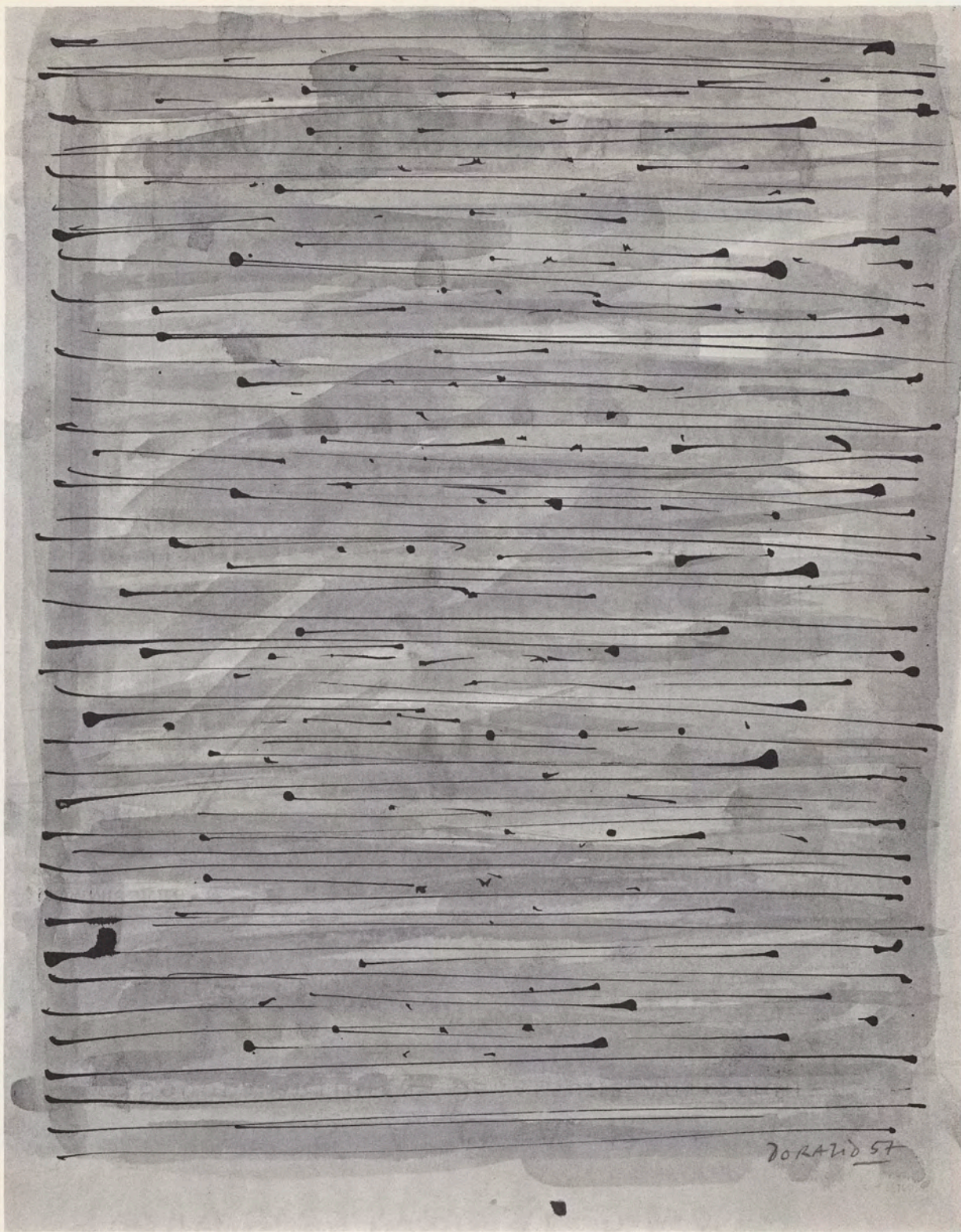
Dorazio. 1965.

Figure XII
Urania
Number 54



prova di stampa

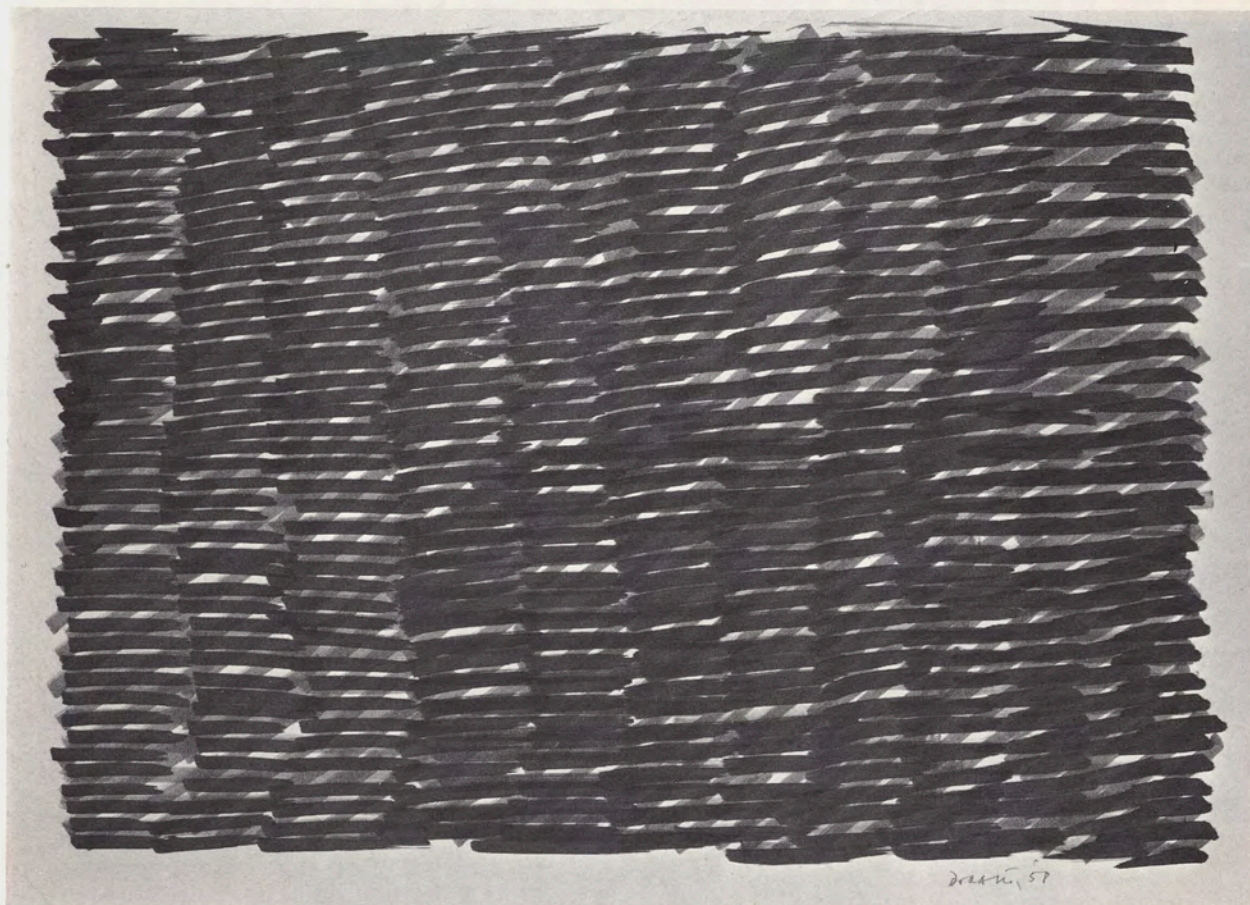
BRAND. 1965



DORAZIO 57

Figure XIII
Ink Drawing No. 1
Number 55

Figure XIV
Ink Drawing No. 6
Number 60



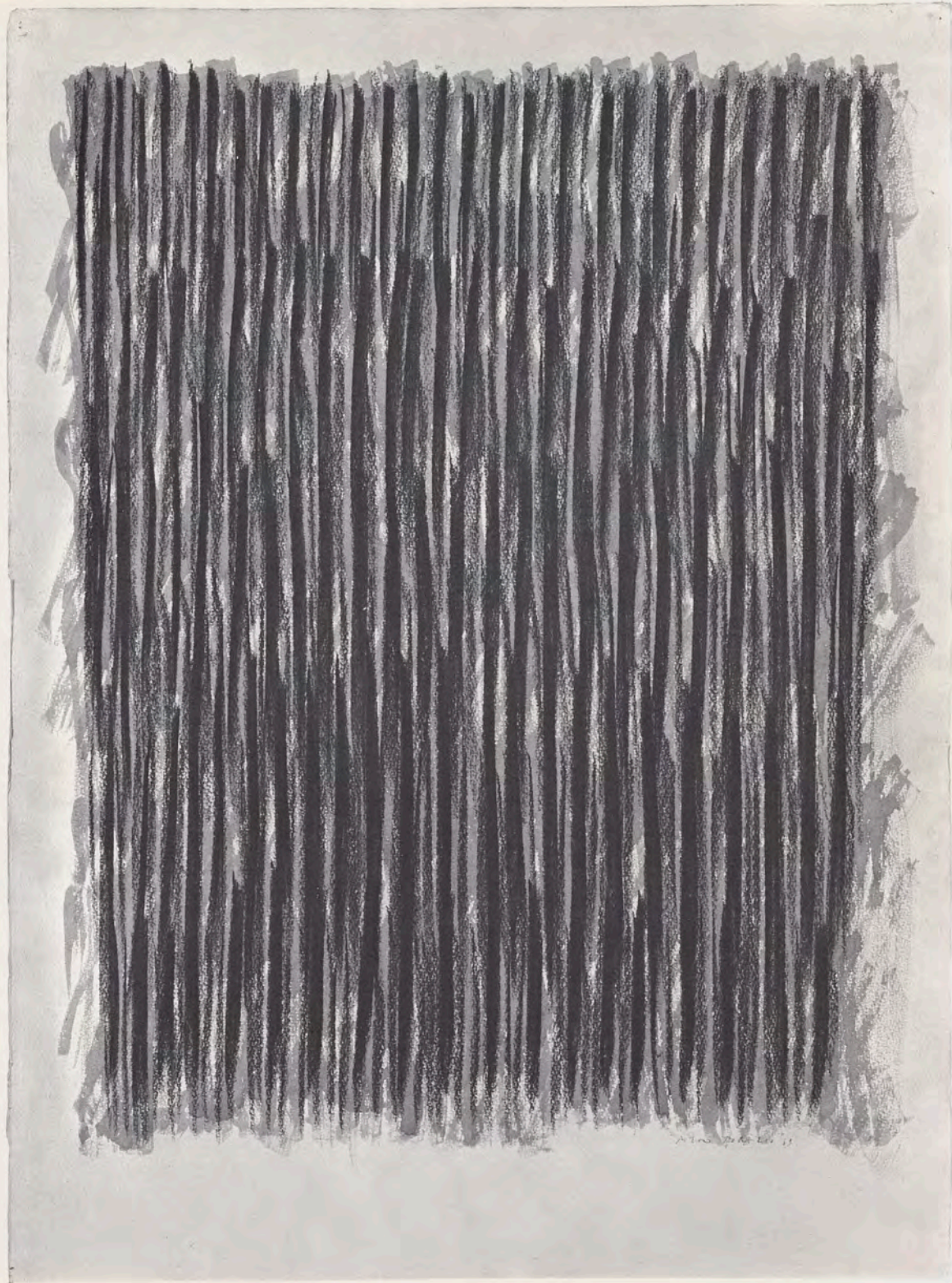


Figure XV
Charcoal and Ink No. 12
Number 66

Figure XVI
Oil Sketch No. 7
Number 79

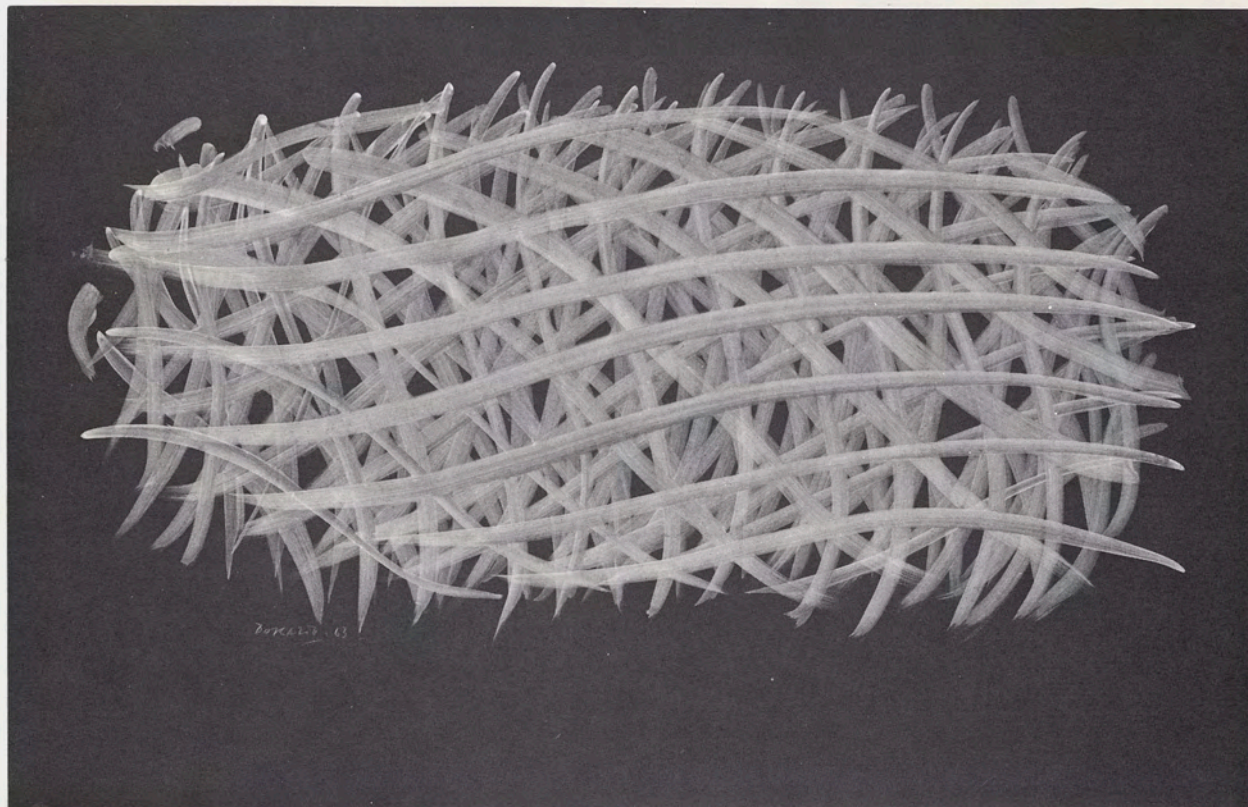
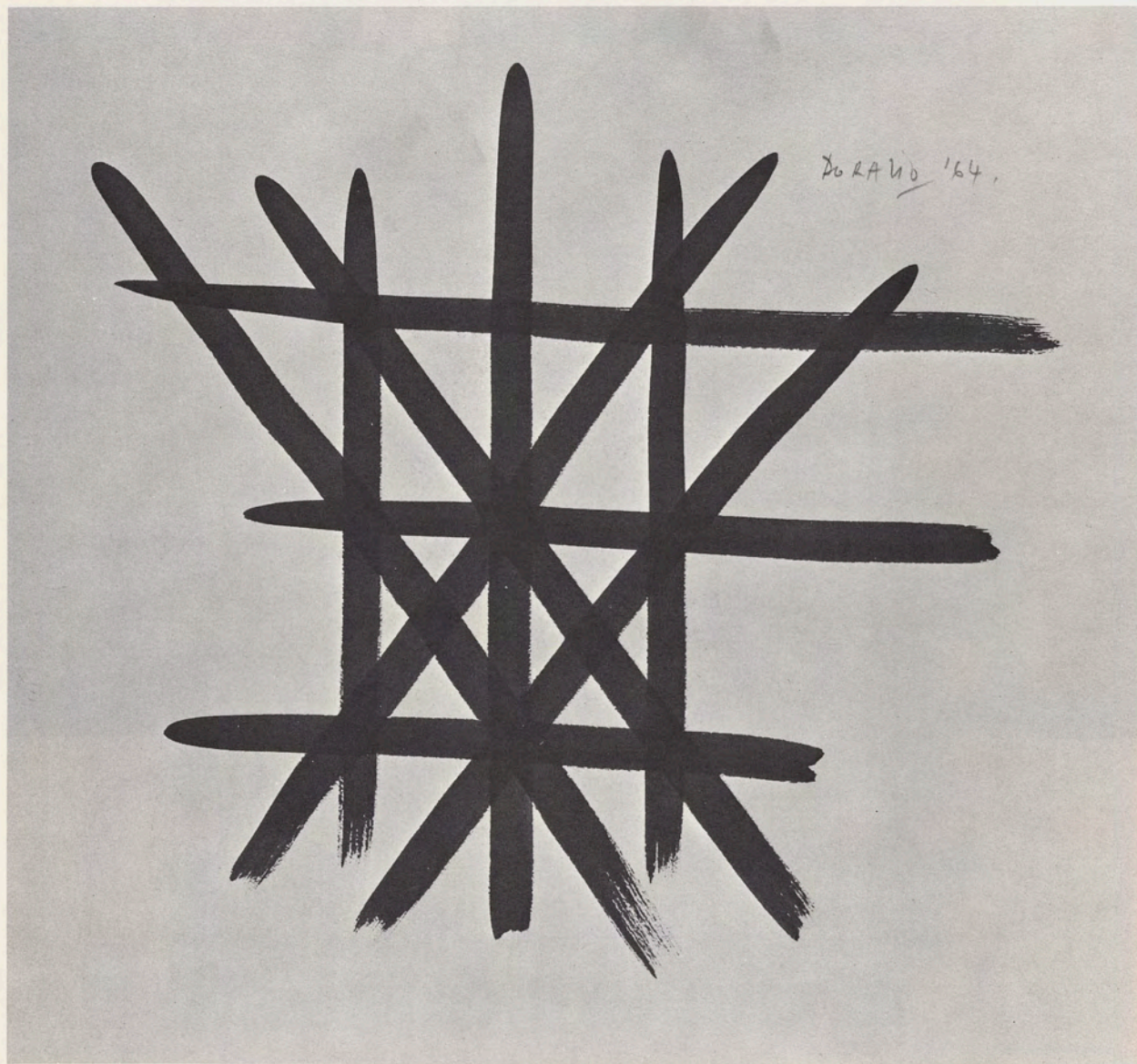
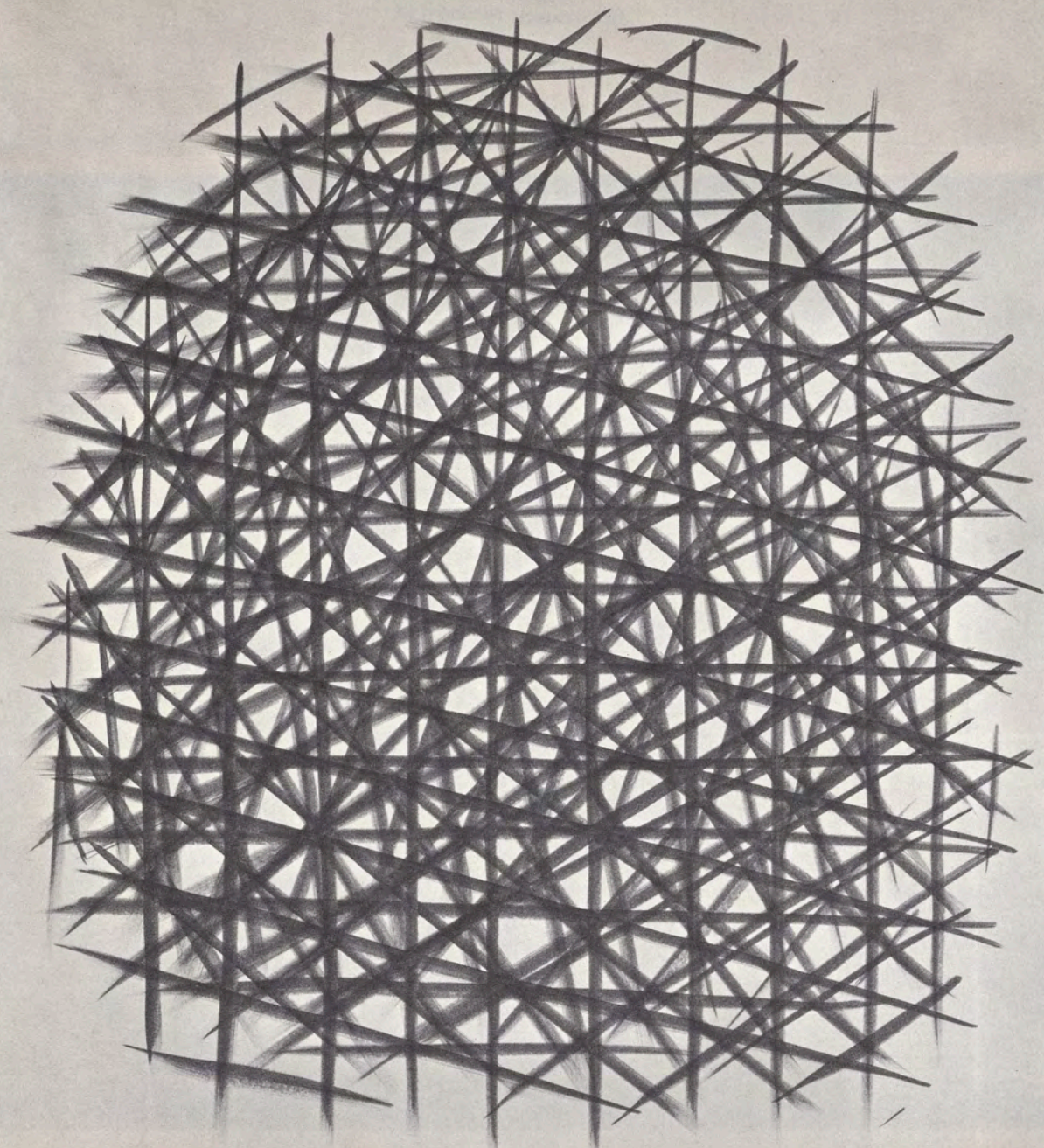


Figure XVII
Tempera No. 17
Number 89

Figure XVIII
Oil Sketch No. 24
Number 96





DORALU 1964.

Figure XIX
The Crab's Step
Number 104

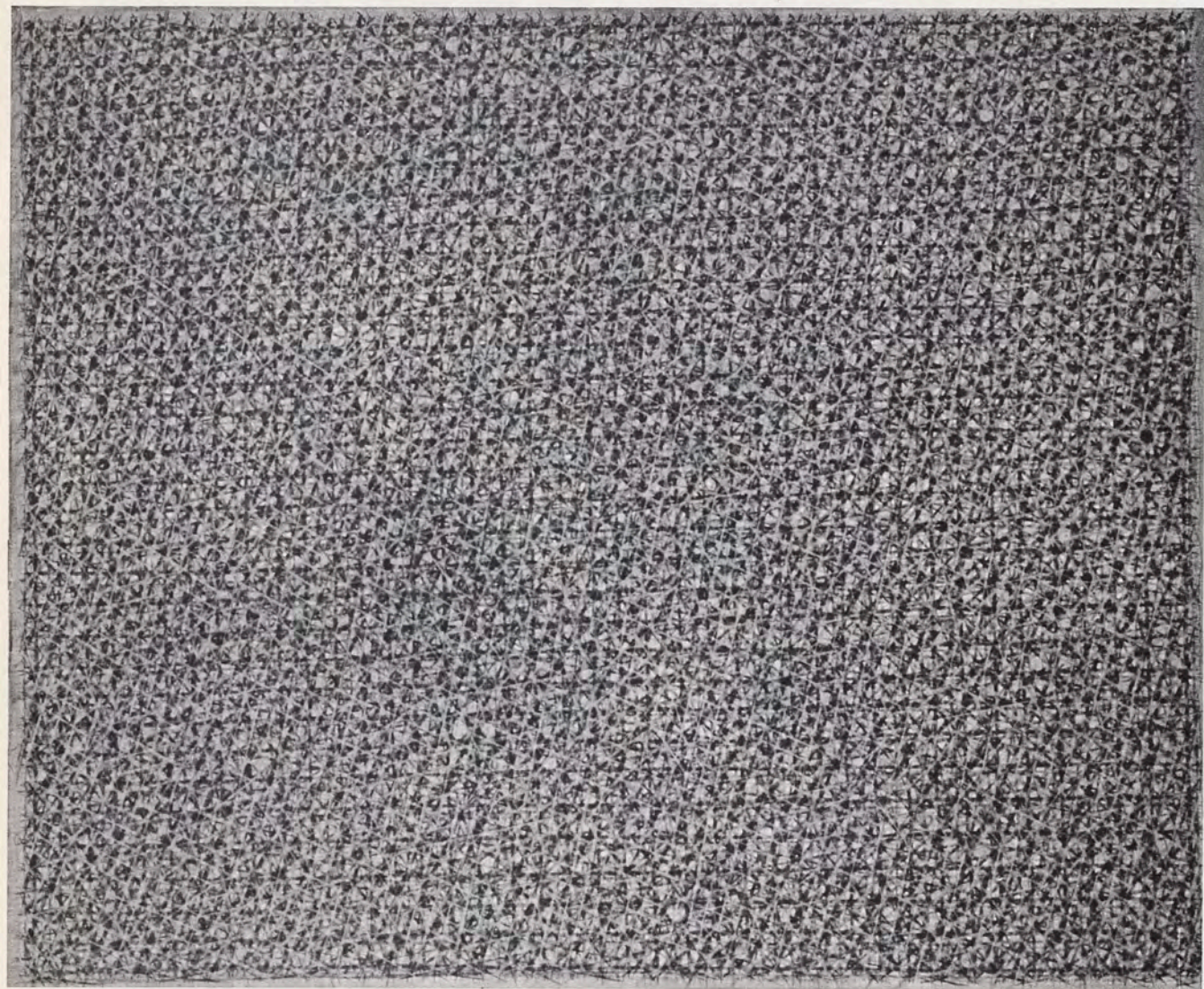


Figure XX
Collier
Number 107

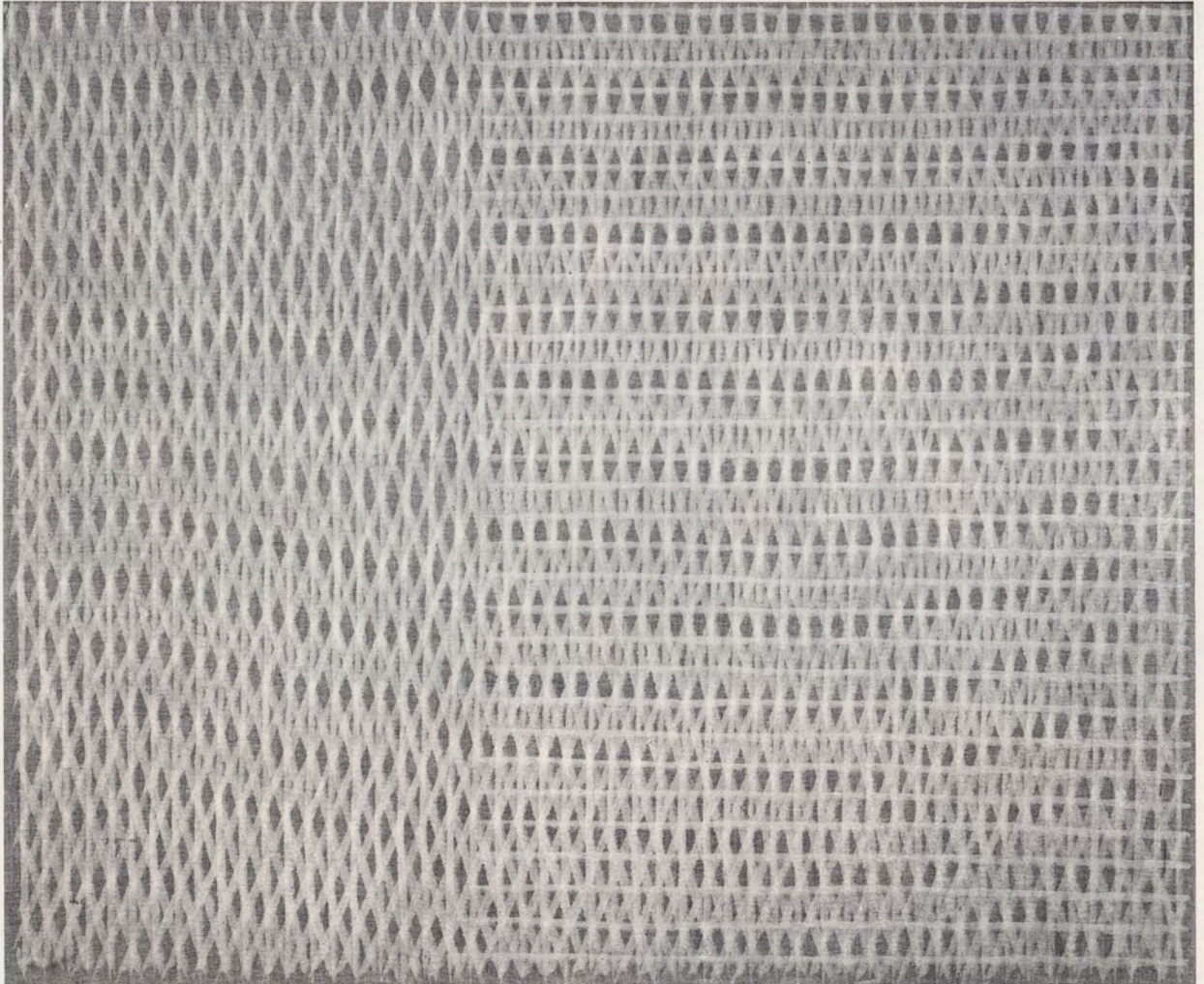
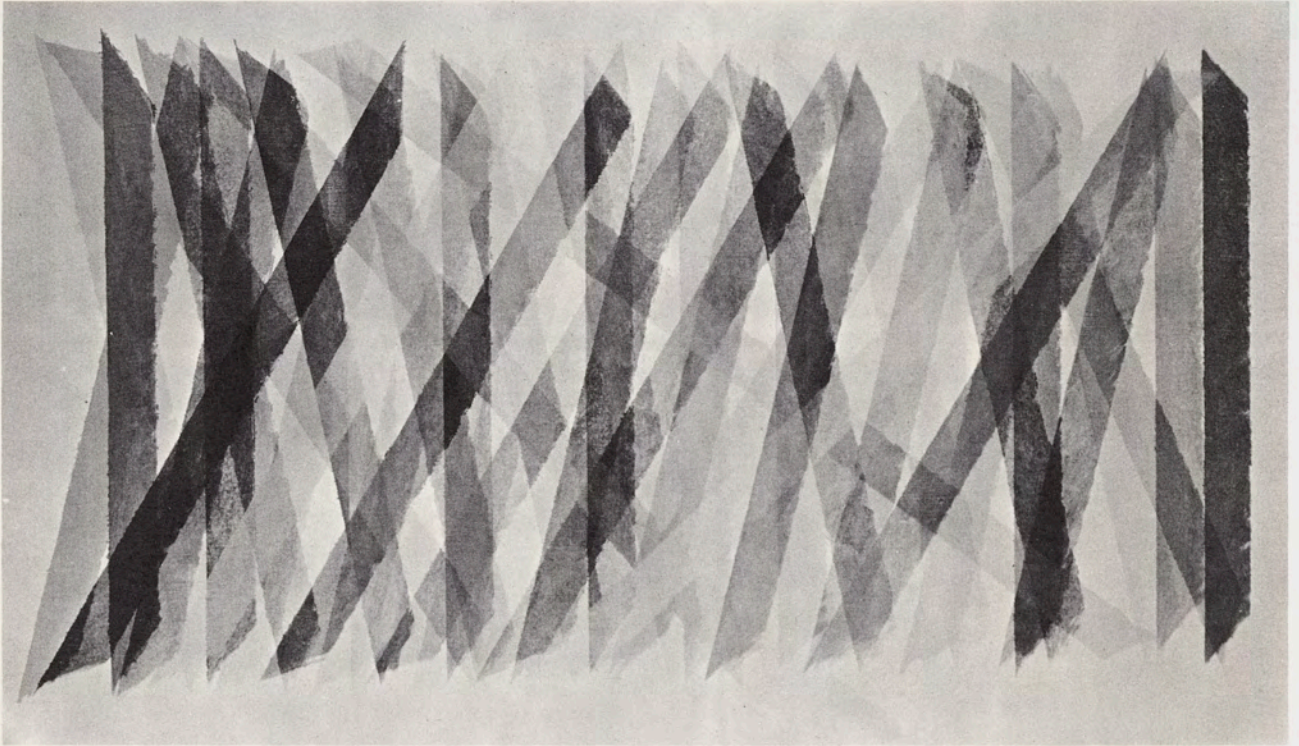


Figure XXI
Even Bands
Number 116



CMA REF
E11D1694
C1635
copy 2

